



Music Technology at DMU: Teaching, Learning, Research

Anemone Meetup — Feb 14, 2026

Bret Battey, Professor of Audiovisual Composition

Current Degree Structure

- Bachelors Degrees
 - BA Music Technology
 - BSc Music Production
 - + DMU's move to Block Teaching (first fully implemented 2024-25)
- Masters by Research (MA or MSc)
- PhD
 - Including specialist programmes in PhD by Published Works and PhD by Professional Practice

Undergraduate Programme Ethos

Practice-centred, project-based curriculum

The programmes are designed with project-based modules at the core, placing creative and technical practice at the centre of students' learning experience. Teaching supports students to think about, design and produce work from start to finish.

Emphasis on experiential learning and “learning by doing”

Teaching and learning are underpinned by experiential learning approaches, including practical workshops, studio activity, technical demonstrations and self-directed project work.

Undergraduate Programme Ethos

Integration of research, theory and practice

Research-active, practice-based staff ensure that project work and studio practice focus on students becoming critically informed practitioners, able to situate their creative work within relevant cultural, technological and historical contexts.

Alignment of creative work and professional practice

Creative development is closely aligned with professional skills and industry-relevant practice, particularly through teaching and assessment that foreground presentation, promotion and dissemination. Students undertake work as both individual practitioners and collaborators, developing professional behaviours alongside creative outputs.

Undergraduate Programme Ethos

Flexibility and responsiveness within the curriculum

The strand-based model allows for flexibility within modules, enabling content and project emphasis to be adapted to student interests, cohort needs and industry developments without necessitating continual revalidation.

Inclusive learning design and varied assessment

Teaching and assessment approaches are informed by a commitment to inclusivity and diversity, with varied modes of learning and assessment that include creative artefacts, portfolios, written reflection, presentations and collaborative work.

Undergraduate Programme Ethos

Collaboration, cohort identity and community of practice

Collaborative learning is embedded through group projects, shared modules and cross-cohort activity, fostering a sense of cohort identity while supporting peer learning and interdisciplinary engagement.

Community partnerships

Students have opportunities to have placement projects or present their work in the Leicester community and beyond. Examples: Dome-based surround-sound for local theatre production; placements with community radio station Radio2Funky; student art installations at various city venues; visits and guidance from local recording-studio manager

BA & BSc Structure

| | Year 1 | Year 2 | Year 3 |
|---|---|--|---|
| STRAND 1: Creative Work & Professional Practice (30 credits) | Sound Analysis & Synthesis | Creative & Professional Work: Presentation & Promotion | Final Project |
| STRAND 2: Technical & Applied Skills (30 credits) | Introduction to Studio Recording & Production | Studio Recording & Production | Advanced Production Skills and Mastering |
| STRAND 3: Ideas, Contexts & Applications (30 credits) | Ideas in Music & Technology | Sound for Film, Games & Media | BA: Applied & Collaborative Projects BSc: Live Sound Reinforcement and Recording |
| Strand 4: Advanced practice (30 credits) | BA: Making and Performing Music 1: Tools & Techniques BSc: Industry practice | BA: Making and Performing Music 2: Topics & Projects BSc: Studio Technologies | BA: Making and Performing Music 3: Personal Portfolio BSc: Digital Signal Processing |

Student choice of special projects, such as:

- Live music for silent film
- Surround-sound production
- Coding and AI for music
- Game audio middleware
- Narrativity and music

Facilities: Creative Technology Studios



Audio Production Suite



SSL Studio

Facilities: Creative Technology Studios



Live Room A



Dolby Atmos Studio

Facilities: Creative Technology Studios



Audient Studio



Live Room B

Facilities: Creative Technology Studios



+ Sound Production Booths

Teaching/Workstation Lab

Facilities: Other Studios



Courtyard Studio (Mastering, 9.2 surround, live room)

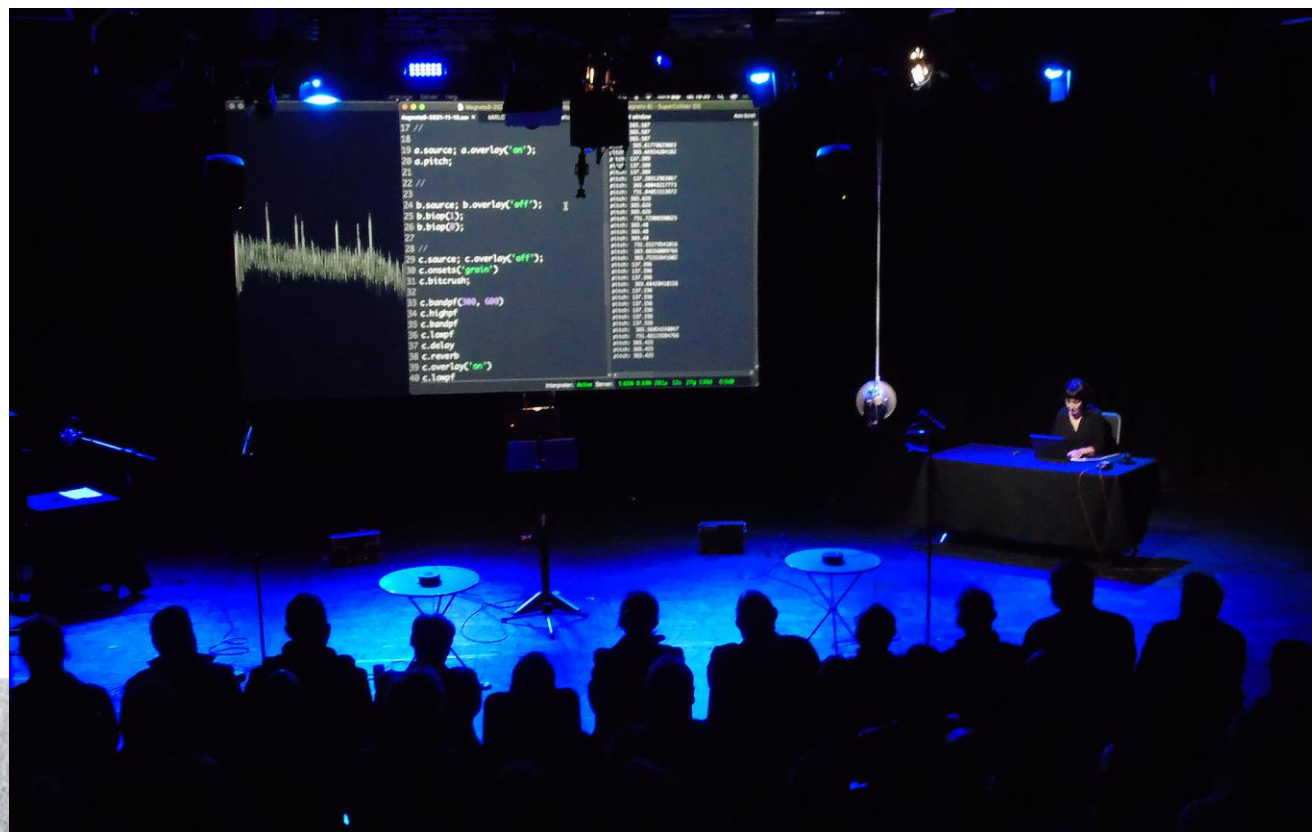


Multichannel Studio

Facilities: Performing Arts Centre for Excellence



16m x 16m



Facilities: Music, Technology and Innovation Research Lab



Diffusion Lab

Facilities: Music, Technology and Innovation Research Lab



5.1 + Audiovisual Lab

Facilities: Music, Technology and Innovation Research Lab



Sound Art Lab



mti2.dmu.ac.uk

Music, Technology and Innovation Research Group

in DMU's Institute of Arts, Design and Performance

Dr James Andean

Dr Simon Atkinson

Dr Peter Batchelor

Prof Bret Battey

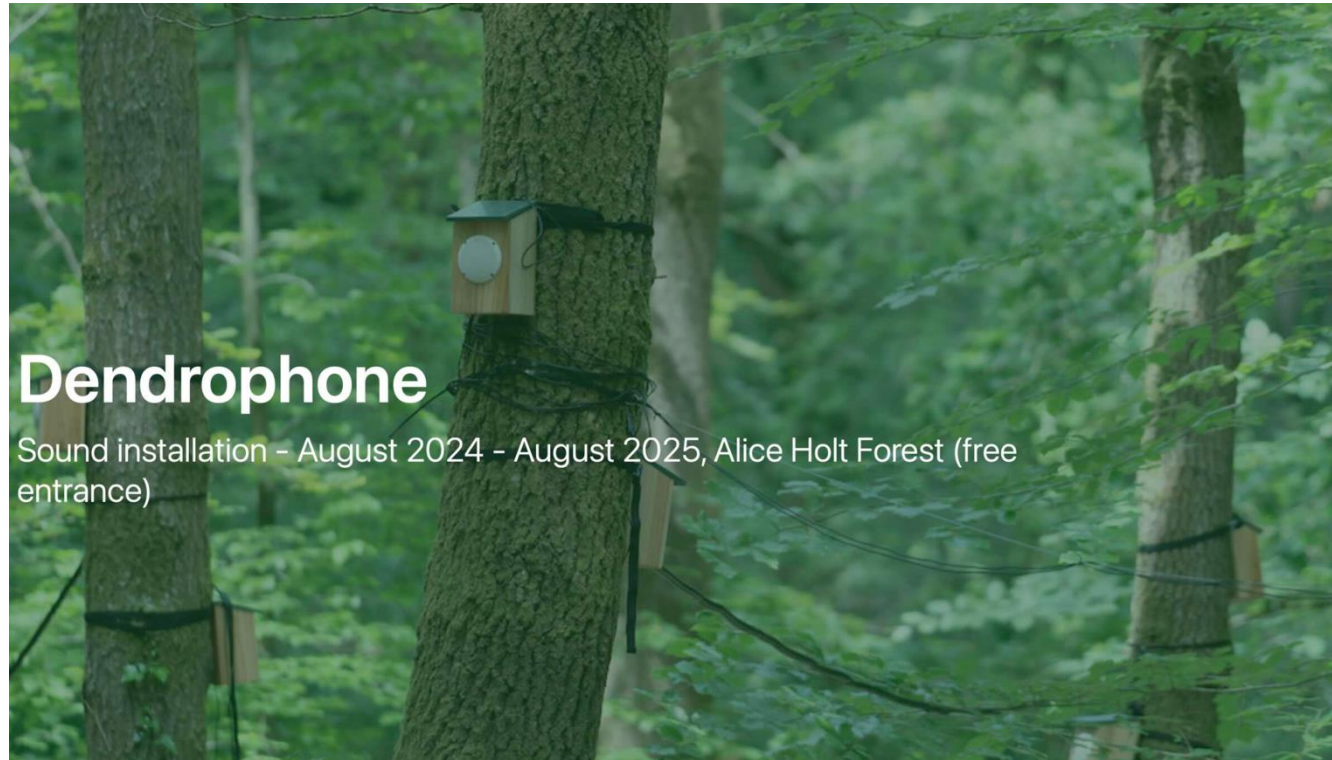
Prof John Young

Leigh Landy, Prof Emeritus

Simon Emmerson, Prof Emeritus



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Dendrophone

Sound installation - August 2024 - August 2025, Alice Holt Forest (free entrance)

Peter Batchelor: *Dendrophone*

By converting often invisible environmental processes into sound, it reveals the hidden dynamics of the forest. Part of the 'Sensing the Forest' AHRC project.



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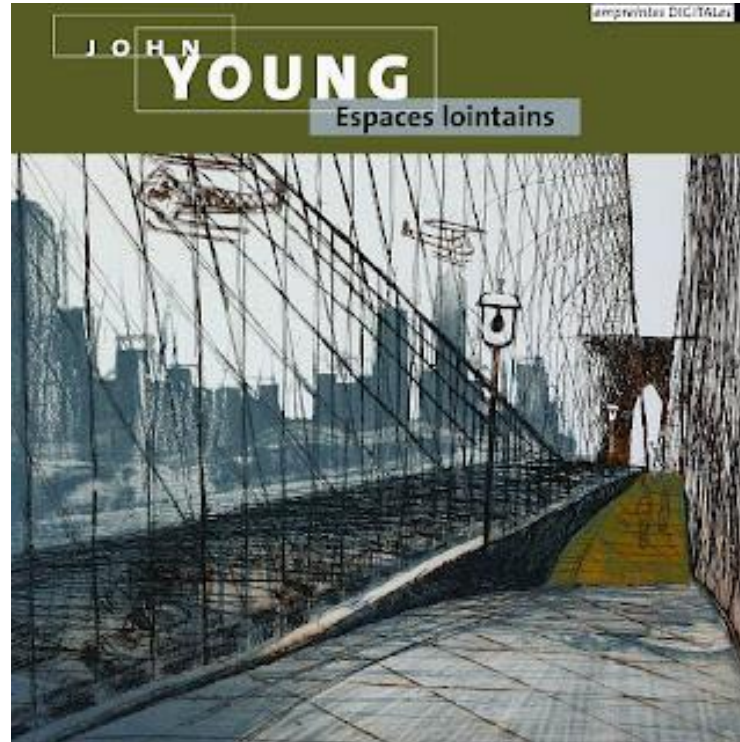


Simon Atkinson and Kerry Francksen: *Betwixt and Between II*

Explorations into the delicate and complex relationships between live-digital dance performance and acousmatic sound. Greenwich Sound/Image Festival, 2025



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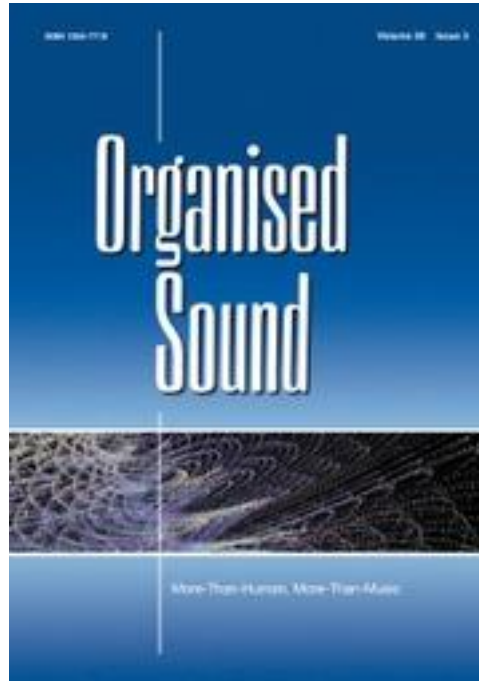
John Young — Recent acousmatic concerts: *Three Spaces in Mid-Air* at Lugano Arte e Cultura, Switzerland, January; *Arioso* at Sonic Nomads Festival, Seoul, October



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The British Electroacoustic Network (BEAN) is the national body for electroacoustic music in Britain.

James Andean, founding member and co-director



Leigh Landy, Editor



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Bret Battey and Deniz Ertan — *time, bruised, selves*

Audiovisual installation at Phoenix Cinema and Gallery, Leicester, Dec 2024 – Mar 2025

Student Presentations

Harley Broadbent (Year 3, BA Music Technology)

Connor Snape (MA by Research)

Cristiana Palandri (PhD Research Student)

